

# The Musical World.

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Payable in advance by Cash or Post-Office Order to DUNCAN DAVISON & CO., 244, Regent Street, London, W.  
[Registered for Transmission Abroad.]

VOL. 47—No. 5.

SATURDAY, JANUARY 30, 1869.

Price { 4d. Unstamped.  
5d. Stamped.

**CRYSTAL PALACE.—THIS DAY.—SATURDAY**  
CONCERT AND AFTERNOON PROMENADE.—Mdlle. Carola. Solo Piano, Madame Arabella Goddard. Conductor, Mr. Manns. Schumann's Symphony No. 1, B flat; Overtures: Fanciulla (Cherubini), and Midsummer Night's Dream (Mendelssohn); Sterndale Bennett's Concerto in F minor, etc.  
Admission, 2s. 6d.; Guinea Season Tickets free. Transferable Stalls for remaining 12 Concerts, One Guinea. Half-crown Stalls at the Palace.

**EXETER HALL.—"JUDAS MACCABEUS," WED-**  
NESDAY, February 3rd.—NATIONAL CHORAL SOCIETY. Conductor—Mr. G. W. MARTIN. Band and Chorus 700.—In consequence of the Great Success of Lowering the Musical Pitch at the Last Concert, the above Performance will be given at the same reduced standard of a Semi-tone lower. Commence at Half-past Seven o'clock. Tickets, 2s., 3s.; Numbered Stalls, 6s., 10s. 6d., 21s. Offices: 14 & 15, Exeter Hall (First Floor).

## LONDON BALLAD CONCERTS, ST. JAMES'S HALL.

IN consequence of the distinguished success that has attended the Four Ballad Concerts given in the present season, arrangements have been made for TWO ADDITIONAL CONCERTS, to take place on WEDNESDAY EVENINGS, February 3rd and 10th.

At the FIFTH CONCERT, on WEDNESDAY NEXT, the following Artists will appear:—Miss Louisa Pyne (Mrs. Frank Bodda) and Mdlle. Liebhart, Miss Edith Wynne, Miss Banks, Mrs. Hale, Miss Julia Elton, and Madame Saindon-Dolby; Mr. George Perren, Mr. Montem Smith, Mr. Chaplin Henry, and Mr. Winn. Pianoforte—Mr. W. H. Holmes. Violin—M. Saindon. Conductor—Mr. J. L. Hatton. Stalls, 6s.; Family Tickets (to admit Four), 21s.; Balcony, 3s.; Area, 2s.; and Gallery or Orchestra, 1s. Tickets to be had of Mr. Austin, St. James's Hall; Chapell & Co., 60, New Bond Street; Keith, Prowse, & Co., Cheapside; and Boosey & Co., 28, Holles Street.

**LONDON BALLAD CONCERTS.—NEW SONGS,**  
to be sung at the NEXT CONCERT.—Mdlle. Liebhart will sing, for the first time, a new bravura song by Virginia Gabriel, entitled "Lady Morn." Madame Saindon-Dolby will repeat "Children's Voices," by Claribel. Miss Edith Wynne will repeat "The Rose of Erin," by Benedict, and "The Old Cottage Clock." Miss Julia Elton will sing, for the first time, "The Goatherd's Song," by Miss Lindsay (Mrs. Bliss). Miss Banks will sing "The Faithful Echo," by Ganz.—Tickets of Boosey and Co., Holles Street.

**TRAVELLER WANTED, in the PIANOFORTE**  
TRADE. A Respectable Gentleman of good address. Ample security required. Address, stating salary required, etc., to "B. X.," Messrs. NASH & TAYLOR, 4, Saville Place, W.

## THE CHORAL SOCIETIES' DIRECTORY FOR 1869.

THE Compilers of this work (the first number of which will appear in a few weeks) beg respectfully to solicit from the Secretaries of the various Choral, Philharmonic, and Oratorio Societies throughout the United Kingdom a short statement of the following facts:—

Name of Society;  
Number of Members;  
How long Established;  
Names and Addresses of Secretary, Treasurer, and Conductor;  
Number of Concerts given during the Past Year, and the Music performed at each;  
Annual Subscription payable by Members;  
And a List of Choral and Orchestral Music belonging to the Society.  
Also, the Names and Addresses of Vocalists and Orchestral Players of Ability, residing in the Town.  
This information will be properly classified and inserted in the Directory free of charge.  
The Price of the work will be, to Contributors of Information as above, and to Subscribers, One Shilling; to the General Public, Half-a-Crown.  
Communications should be addressed, without delay, to the Publisher of the "C. S. Directory," at Mr. Bowring's Publishing Office, George Street, Plymouth.

**THE CHORAL SOCIETIES' DIRECTORY.**—It is particularly requested that the information solicited in the above Advertisement be forwarded without delay, in order that the work may be produced during the current month. Intending Subscribers are also requested to remit thirteen stamps to the Publisher. The Subscription List will close on the 31st inst.

## ST. JAMES'S HALL.

### THE ORATORIO CONCERTS.

#### THE FIRST SUBSCRIPTION CONCERT

WILL BE GIVEN ON

FRIDAY, FEBRUARY 5.

#### HANDEL'S "JEPHTHA,"

With Additional Accompaniments by ARTHUR S. SULLIVAN.

Principal Vocalists:

MISS BANKS, MISS MAYFIELD, MDLLE. DRASDIL,  
MR. SIMS REEVES, AND SIGNOR FOLI.

Conductor - - - Mr. JOSEPH BARNEY.

The French Pitch (*Le diapason normal*) will be adopted, for the first time in England, at this Concert.

Doors open at Seven; commence at Eight o'clock.

Sofa Stalls, 10s. 6d.; Balcony, 5s. and 3s.; Area, 5s. and 2s.; Admission, 1s. Subscription to the Series (Six Concerts):—Sofa Stalls, 22 5s.; Reserved Area, 21 5s.; Reserved Balcony, 21 5s.

Tickets at Novello, Ewer, & Co.'s, 1, Berners Street, W., and 35, Poultry, E.C.; of the principal Music-sellers; and at Austin's Ticket Office, St. James's Hall.

**MR. LANSDOWNE COTTELL'S ACADEMY OF**  
MUSIC, NORFOLK ROAD HOUSE, BAYSWATER.—Prospectus free. Particulars of the Free Scholarships, Names of Distinguished Artists educated, Opinions of the Press. The Students are now appearing at the best London and Provincial Concerts.

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**MADAME ARABELLA GODDARD** begs to announce that she will recommence her Pianoforte Recital Tour in the Provinces on the 3rd February. All communications to be addressed to her residence, 26, Upper Wimpole Street, Cavendish Square, W.

**MISS BESSIE EMMETT** (Soprano). All communications respecting engagements with his Pupil, Miss BESSIE EMMETT, to be addressed to Mr. J. TENNIBEL CALKIN, 12, Oakley Square, N.W.

**MISS ANNA JEWELL** will sing, at the Third Morning Performance of the Saturday Popular Concerts, February 6th, SCHUBERT'S "MARIE," and ARTHUR SULLIVAN'S song, "THE MAIDEN'S STORY."—20, Cork Street, Burlington Gardens.

**MISS ADELAIDE NEWTON** will sing BENEDICT'S "ROCK ME TO SLEEP," at Devonport, February 4th; Truro, 6th; Penzance, 8th; Liscard, 9th; Redruth, 10th; Tavistock, 11th; Plymouth, 12th.

**MISS ROBERTINE HENDERSON** begs to announce her return to Town. She will sing—February 3rd, Plymouth; 6th, Banbury (*Woman of Samaria*); 9th, Chelmsford; 22nd, St. John's Wood; 24th, Hackney; March 11th, Croydon; 15th, Marlborough; 16th, Newbury; 31st, Birkbeck Institution.—19, Newman Street, W.

**MISS ROBERTINE HENDERSON** and Mr. ALFRED BAYLIS will sing the Duet, "I'M AN ALSATIAN," from OFFENBACH'S popular Operetta, *Luzien und Fritschen*, at Plymouth, February 3rd.

**MISS ABBOTT** will sing BENEDICT'S popular song, "ROCK ME TO SLEEP," at the Philharmonic Concert, East Lynn, February 5th.

**MISS ABBOTT** and **MISS FANNY HOLLAND** will sing HENRY SMART'S new and admired Duet, "THE LAND OF DREAMS," at the Philharmonic Concert, East Lynn, February 5th.

**MRS. ALFRED J. SUTTON** (of Birmingham) and **Mrs. C. STANTON** will sing A. J. Sutton's new and successful Duet, "VOICES," at Coventry, February 4th; Birmingham, 5th; and Stourbridge, 8th.

**MR. ALFRED BAYLIS** (Tenor) requests that all letters relative to Engagements for Oratorios and Concerts be sent to his residence, 18, Lower Seymour Street, Portman Square, W.

**MR. ALFRED BAYLIS** will sing the Tenor Music in the "STABAT MATER," SULLIVAN'S song, "THE SNOW LIES WHITE;" and Duet, "I'M AN ALSATIAN," with Miss ROBERTINE HENDERSON—at Plymouth, February 3rd. Mr. BAYLIS can accept engagements en route.—78, Lower Seymour Street, Portman Square, W.

**MR. VERNON RIGBY** will sing BLUMENTHAL'S admired song, "THE MESSAGE," at Bristol, February 1st.

**MR. J. GREENHILL** will sing at the Vestry Hall, Camden Town, on February 1st, the Tenor Part in RANDEGGER'S popular Trio, "I NAVIGANTI" ("The Mariners").—1, St. George's Terrace, Kilburn.

**BRISSAC'S** New Brilliant "VALE DE BRAVOURE," in consequence of its great success, will be played by Mrs. JOHN MACFARREN, at all her Pianoforte and Vocal Recitals.

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**RANDEGGER'S** popular Trio, "I NAVIGANTI" ("The Mariners"), as sung with distinguished success by Madame Rudersdorff, Herren Woworski and Salomon, at the Court Concerts, Berlin, is published, price 4s., by

DUNCAN DAVISON & Co., 244, Regent Street, W.

**"THINK ON ME"** ("Go where the water glideth"). Song, the words by an old poet, the music by HENRY BAKER (composer of "The Stepping Stones"), price 3s.

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### NEW PIANO MUSIC BY BRISSAC.

- "VALE DE BRAVOURE." Played by Mrs. JOHN MACFARREN ..... S. D. 4 0  
"CHAMOUNIX" (Souvenir de la Suisse) ..... 4 0

Composed by JULES BRISSAC.

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**SCHIRA'S** Vocal Waltz, "IL BALLO," Valse Brillante, for Voice and Piano, composed expressly for and dedicated to Mlle. Liebhart by F. SCHIRA, is published, price 4s., by

DUNCAN DAVISON & Co., 244, Regent Street, W.

The above charming Waltz has been sung with distinguished success by Mlle. Liebhart.

## MONDAY POPULAR CONCERTS.

(From the "Saturday Review," Jan. 23.)

Eight new performances have already taken place at St. James's Hall, and with a result showing that the Monday Popular Concerts stand higher than ever in public estimation. This is no more than just, when we bear in mind the spirit and intelligence with which they are conducted. Without the *fanfaronnade* and self-glorification to which we have for so many years been accustomed in other quarters, Mr. S. Arthur Chappell succeeds in making the world believe that his entertainments are, of their kind, the best of the best. And such is really the case. Nothing that is meretricious has any part in them. They are not concerts for the egotistical display of "virtuosity"—the most detestable things imaginable—but quite the opposite. The greatest and most genuine executive artists, it is true, evening after evening appear; but these are the very artists who think least of themselves and most of what they have to play—Joachim, Arabella Goddard, Charles Hallé, Piatelli, &c., representative artists in a sphere of activity where music, as music, is the primary consideration. All this, however, has been for a long time acknowledged, and the foundation of the Monday Popular Concerts rests on a solid basis. The general wish is that they may continue to prosper as they have hitherto prospered, and to earn success by the same legitimate means. The quartets and sonatas of the great composers, at one period, were confined exclusively to the few; they are now, thanks to the enterprise of Messrs. Chappell, open to the many; and it is pleasant to think how thoroughly the many are able to comprehend and appreciate them.

The Concerts which take place before Christmas are something like what the ante-Easter season used to be in the most brilliant days of Her Majesty's Theatre, when Mr. Lumley was at its head, and the Grisi, Persiani, Rubini, Lablache, Marios, and Tamburini only came with the summer. Mr. Arthur Chappell has, however, at command a library of music fairly inexhaustible, and, the necessary changes in the leader allowed for, a first-rate quartet. More than this, in Signor Piatelli, the most accomplished violoncellist within the memory of the actual generation, and probably as admirable a quartet player as ever lived, he has an instrumental "Lablache" to serve him on all occasions. We need scarcely dwell upon the enormous significance of the bass in a quartet. It is, in fact, not less important than the leading violin itself; and now that Signor Piatelli is at the violoncello desk both before and after Christmas, the most favourable opportunity is secured to every "first fiddle" who may chance to be engaged. Happily the leaders of quartets in the early part of the present (the eleventh) season were performers of the right stamp. M. Sainton appeared at the first two concerts, Herr Ludwig Straus at the three others—the posts of second violin and viola being assigned, as in former years, to Herr Louis Ries and Mr. Henry Blagrove. The quartets in which M. Sainton took part were the D major of Mendelssohn (No. 1, Op. 44), and the two movements—*andante* (in E), and *scherzo* (in A minor)—found among the posthumous papers of that great musician, and (which, we need scarcely say, is mere conjecture) supposed to have been intended by him as component parts of a new work of the kind. Both these being already known at the Monday Popular Concerts, it is enough to add that the impression created by the *scherzo* of the last, than which a more genuine Mendelssohnian *scherzo* could not be cited, was as lively as ever. M. Sainton entered freely into the spirit of it, and the audience insisted upon hearing it again. Herr Straus led two quartets by Haydn (in C and G minor), and Schubert's quartet in G, "Op. 161." The more of Haydn the better; his music sounds well, no matter what may precede and follow it; it makes one in love with existence, so strongly does it convey the sense of pure enjoyment which mere physical life afforded the genial old composer. The G minor quartet was heard for the first time in St. James's Hall, and Herr Straus should be thanked for introducing it. With Haydn, nevertheless, he was pretty certain of success; for in all likelihood, there is not extant a series of works of more generally equal merit than the more important among the eighty-three string quartets of that very prolific master. Herr Straus's experiment with Schubert, however, was more hazardous. The quartet in G major is very long, very laboured, and very difficult (if not impossible) to understand, or even half understand, at a single hearing. Those familiar with all that is accessible of Schubert's music are aware that this quartet is ranked by his admirers with the much better known one in D minor, and the string quintet in C major\*—its only rivals, excepting the great symphony in C, the pianoforte trios, and some pianoforte sonatas, in prodigality of invention and charming indifference to "order." It may be that the G major quartet is not only equal but even superior to its com-

panion in D minor—produced in the same year, 1826. At any rate it was written off in ten days ("Innerhalb zehn Tagen hat Schubert eine seinen schönsten Compositionen hingezaubert"—says his German biographer); and many a composer has laboured for ten years without, in the whole course of those ten years, producing a tenth part of the melody, to speak of nothing else, which, in ten days, came from Schubert. We may add that the quartet was finely played by Herr Straus and his associates, and that its early re-appearance at the Monday Popular Concerts is but a question of expediency. M. Sainton and Herr Straus, in the course of their respective engagements as leading violin, each brought forward a specimen of fiddle music of the early part of the last century, M. Sainton selecting a sonata in G, by Porpora (Haydn's first master), and Herr Straus a sonata in D, by Corelli. Both these "*effigies rerum*" (as Vanini might have termed them) enjoyed every advantage that excellent playing could give; but neither, we think, is likely to be asked for again with enthusiasm. In the way of pianoforte playing that erudite and laborious professor, Herr Ernst Pauer, at the first three concerts, gave, in his best manner, performances of sonatas from Beethoven, Mozart, and Weber (all well known), besides joining M. Sainton in Dussek's charming sonata in B flat, happily unearthed by Mr. Arthur Chappell, and taking part in sundry concerted works—among the last being Hummel's Septet for pianoforte with string and wind instruments, a well-worn, but never unwelcome, because always imposing show-piece. At the fourth concert the pianist was Mr. John Francis Barnett, who played Beethoven's long and difficult sonata in C major, Op. 83 (dedicated to Count Waldstein), without book; and at the fifth, Miss Agnes Zimmermann, an extremely clever young artist, celebrated her *debut* at the Monday Popular Concerts by a spirited execution of Mendelssohn's early sonata in E, which some of our contemporaries confounded with the sonata in B flat, one of the recent posthumous publications. Miss Zimmermann, who was received with great favour, also played, with Signor Piatelli, Beethoven's sonata in A, for pianoforte and violoncello, the third and best of the five written by the composer of *Fidelio* for those instruments in combination. Add to the foregoing two performances of Beethoven's famous Septet for string and wind instruments, one of Mozart's Quintet in A, with Mr. Lazarus as clarinet, with one of Schubert's very remarkable Ottet in F, equally for "string" and "wind," and we have recorded pretty well all that it is necessary to record about Mr. Chappell's ante-Christmas season. The Ottet of Schubert has been from the first a favourite at the Monday Popular Concerts, and would seem almost to have eclipsed the still greater Ottet of Mendelssohn, not to mention the double-quartets of Spohr, once so much in vogue, now apparently ignored at St. James's Hall. But Schubert is just at present the rage, alike in St. James's Hall and the Crystal Palace; and what it behoves us most to be careful of is not to spoil him. He is so amiable, so tender, so winning, so exuberantly tuneful, and at times so irresistibly eloquent, that we are tempted to pass over his shortcomings, and to forget the veneration we owe to the great masters, in awarding him a place side by side with them, knowing, at the same time, that his art was very inferior to his genius, and pardoning him, perhaps, because knowing equally well the precise cause of this inferiority—the want of that indispensable education which, only just at the last moment, Schubert had determined upon acquiring through the instructions of Sechter, one of the dullest and most pedantic of all musicians, who would have been emphatically to Schubert what Albrechtsberger was, more or less, to Beethoven—a clog and an impediment. Well may Schubert's biographer (Kreisles, p. 451) speak of the idea of his hero and Sechter "*in gemeinschaftliche musikalische Arbeit vertieft*" as something almost impossible to realize.

The return of Herr Joachim, whose yearly visit is now the most interesting event of the London musical season, has, if possible, caused greater excitement than at any former period. After playing at intervals, from the time when, as a mere child (in 1844), he first appeared, recommended by Mendelssohn, in Mendelssohn's most heartfelt language, with Beethoven's concerto, at the Philharmonic Concerts, and was at once proclaimed, a prodigy, till now, when his annual appearance at the Monday Popular Concerts (an institution of which Mendelssohn could never have dreamed) is looked forward to as a *sine quâ non*, delighting us every season, and forcing us to say that he always plays better than he played before, Herr Joachim may fairly claim exemption from the criticisms which artists less endowed may reasonably expect. Without being hero-worshippers, we feel real pleasure in giving expression to a truth with which, time out of mind, we have been deeply impressed—that Herr Joachim is beyond comparison the very greatest master of his instrument since Paganini, and as a master of his instrument wishing to make that instrument subservient to the highest ends of art very far superior to Paganini. A lover of display—like Franz Liszt, the pianist, for example (a dozen Rubinstein and Tausigs in one), or Paganini himself—on such an occasion as that of his first appearance before a London public, would have induced the director of the concert at which he was to appear so to arrange the programme that the "*virtuoso*" should be all in all and the music nothing. But Herr Joachim is made of different stuff. Not only did he abstain from any

\* Composed in 1828—which Mr. A. D. Coleridge, in his recently published translation of Dr. Heinrich Kreisles von Hellborn's cumbersome book, *Franz Schubert*, once in his *Catalogue* and once in the body of the work (vol. ii. p. 78), mistakes for a quartet—probably deceived by a misprint in the original German (p. 392).



"solo" exhibition whatever, but he selected for his *rendre* (we must use a French term) one of those divine quartets by Mozart, and another of those divine quartets by Haydn, in which the music itself is the sole passport to distinction, and the only way to shine is to shine through its influence—the great quartet in C of Mozart, and the best of Haydn's quartets in the key of B flat. And how Herr Joachim played in them we shall no more attempt to describe than we shall attempt to describe the extraordinary enthusiasm with which he was received, by an audience that crowded St. James's Hall in every part. But the quartets were not the only performances of Herr Joachim. He also played, with Madame Arabella Goddard, the last, the most original, and the most beautiful, of the ten sonatas composed by Beethoven for pianoforte and violin—the one in G, Op. 96. So perfectly was this executed, by both artists—and no two artists were ever better matched, Madame Goddard being not less consummate a mistress of her instrument than Herr Joachim of his—that the audience, charmed alike by the music and the performance, called them back twice in succession at the end. Not the least remarkable feature of this interesting concert was Madame Goddard's performance of Schubert's solo sonata in D, one of the three before which Schumann—who, had he possessed Schubert's genius, might have been greater than Schubert—was lost in admiration. Here again came forth the irrepressible musical hero of the time; and here, let us own, he came with a power not to be denied. This sonata in D is, in its way, a prodigy. Each movement has a character apart—the impetuous first *allegro*, that seems to go wherever it lists, and yet always to be right; the slow movement, which, with what Schumann would have called "its heavenly length," seems as if it can never come to an end; the *scherzo* so energetic and bold, varied by a trio so melodious and expressive; and the final *rondo*, depicting pastoral life as graphically as the last movement of Beethoven's so-called "Pastoral Sonata"—are one and all, if originality and imagination count for anything, masterpieces. They are diffuse no doubt; but Schubert was almost invariably diffuse. Happy he who can be thus diffuse, and yet never bore. Madame Goddard's performance of this sonata was what might have been expected from one who, independently of natural genius, never comes into public with any great work—and no pianist has a more extensive repertory at command—without such preparation as secures a faultless execution of it in all its parts. Success could not have been more complete or more legitimate than hers on this occasion.

Herr Joachim's two other appearances have been no less interesting than his first. At the second, he led Cherubini's fine quartet in E flat, first of the only three works of the kind known to have proceeded from the composer of *Medea*, *Les Deux Journées*, *Faniska*, and other dramatic masterpieces, not to speak of church music that few but the highest masters have equalled—that illustrious Florentine whom Schumann compares with Dante. This quartet, for the resuscitation of which we are indebted to the spirit of research which has ever distinguished the Monday Popular Concerts, is now readily admitted into the charmed circle hitherto filled up by Haydn, Mozart, Beethoven, and Mendelssohn, an occasional corner being grudgingly awarded to Spohr. So, not long hence, it is to be hoped, may be admitted its fellow-quartets in D minor and C major. Cherubini is one of the few really grand musicians; and whatever he wrote merits consideration and respect. Herr Joachim has also introduced, for the first time at the Monday Popular Concerts, Mozart's most graceful quartet in B flat, one of the three written expressly for the Court at Berlin, where there was a violoncello player after the composer's own heart. He has led, too, the noble quartet in E minor of Mendelssohn—the second of that "Op. 44" of which the one in D, already mentioned, is the first. Here again one of the most thoroughly Mendelssohnian of the Mendelssohn family of *scherzi* produced its accustomed effect, being rapturously encored. But, perhaps, that for which we have to thank the great Hungarian violinist most heartily is his making the general public acquainted with J. S. Bach's masterly violin concerto in A minor, which he played at the most recent concert—with accompaniment of double string quartet, an accompaniment quite strong enough for Bach's music—in a style as perfect as Bach himself could possibly have contemplated. That Herr Joachim knew his audience was proved by the result. No work has been more earnestly welcomed since the Monday Popular Concerts were instituted; and never was a more unanimous encore awarded to any piece of music than that which followed the *finale* of Bach's concerto—a *finale* in nine-eighth measure, with a theme in the *gigue* style, of which Bach and Handel have left so many vigorous examples, but considerably developed, so as to distinguish it from the ordinary dance movement often met with at the end of their *suites de pièces*. The next thing Herr Joachim must do is to produce the double violin concerto, with accompaniments, by the same composer. We would cheerfully be responsible for its success.

At this same concert Mr. Charles Hallé made his first appearance for the season, playing Schubert's pianoforte sonata in A major (which he had already played in St. James's Hall), with that wonderful accuracy and neatness for which he has been famous ever since, in 1843, he first

paid England the honour of a visit. This work is one of the three sonatas Schubert intended to dedicate to Hummel, but which, Schubert dying, his Vienna publisher, Diabelli, inscribed to Schumann (then an influential musical critic), and which Schumann could never be made to believe were Schubert's last. Their comparative inferiority to the three with which Schumann was so captivated easily accounts for his incredulity; and we are inclined to share his doubt as to the actual period of their composition. Mr. Hallé also joined Herr Joachim in Beethoven's duet-sonata, G major, Op. 30—a capital performance on both hands.

The vocal music at the Monday Popular Concerts, compared with the instrumental, is naturally of subordinate interest; nevertheless, it is a treat to hear Schubert's exquisite *Lieder* from the lips of Miss Edith Wynne—"The Young Nun" especially, which she gives in perfection. Both she and Miss Annie Edmonds have afforded real satisfaction of songs by Mr. Arthur Sullivan and Mr. Benedict—as usual, the accompanist *sans pareil*: while Miss Cecilia Westbrook, Miss Emily Spiller, Mr. Vernon Rigby, and Madame Sainton-Dolby (whose rival as a classical contralto we have yet to find), have also appeared from time to time.

The Saturday Afternoon Concerts begin to-day, when Herr Joachim is to lead Mozart's incomparable quintet in G minor—a piece so marvellously chaste and beautiful that, remembering there is a Wagner now, as there was a Vogler in Mozart's time, one might imagine it to have been written as much out of hatred for that which sins against art as out of love for that which worships it:—

Oderunt peccare boni virtutis amore.

At the concert on Monday night, Madame Goddard is to play a sonata by Dussek, in England known as *Plus Ultra*, in France and elsewhere as *Le Retour à Paris*, but which does not depend upon its name for its beauty. It is some years since this fine work was heard; and no admirers of what is genuine—more particularly those who are aware how much Dussek did, and how scant acknowledgment he has received—will regret to hear it once more. To the Monday Popular Concerts we may almost be said to be indebted for the rescue of this genial composer's music from oblivion—or, at any rate, from something very near it.

## DUBLIN.

(From our own Correspondent.)

The members of our Glee and Madrigal Union, Miss Fennell, and Messrs. Hemaley, Peele, Smith, and Kelly, assisted by a youthful pianist from the Royal Irish Academy of Music, opened their fourth season on Friday evening last at the Antient Concert Rooms, and had a decidedly larger attendance than at any previous concert, showing how much ground they are gaining in public estimation by the careful study they give everything in their programmes. The concerted pieces most noticeable were Barnett's "Merrily wake," a prize part-song, "The Haymakers," by Professor Stewart—deservedly encored, and the latter part of which is clever—a dialogue, "In the merry spring," with quaint question and response by Thos. Ravenscroft; Attwood's glee, "To all that breathe" (splendidly sung); "O my sweet Mary," by our pleasant and living writer, Goss; the old favourite, "Celia's arbour" (encored); Callcott's funny "Aldiboron—(please let me take breath)—tiphosophornio;" Morley's "April is in my mistress's face," with its fine ecclesiastical harmonies; and, last, an Irish melody, "Gramachree, ma Cruiskeen lawn"—arranged by Dr. Stewart for five voices very cleverly, the melody being given here and there to each voice—the words, too, were the *original* and not the *vulgar* version. Miss Fennell, who sang better than we ever heard her before, contributed Sullivan's "Methought the stars," and "Di tanti palpiti," in each being right well accompanied by her *maestro*, Mr. Joseph Robinson. Mr. Smith gave two songs, "Hush, sweet lute," and "May," by T. H. Macdermott, who is an old Dublin chorister. The composer played the intricate accompaniments in excellent style, and his songs were well received—we like the "May" best. Miss Martin, from evident nervousness, played "L'Invitation" rather flurriedly; but her second performance of two of Mendelssohn's *Lieder*, was very good, and obtained for her warm applause; the young lady undoubtedly has talent.

At the Exhibition, Mr. Frederic Archer gave the last of a series of concerts to a numerous audience. Previously, however, he did not receive the support that his masterly organ-playing deserved. He has, by his great execution, expression, and remarkable cleverness in combining and using the stops proved himself to be in the first rank of organists. He was assisted by the talented Brousil quartet; Madame Archer Rothschild; Mr. Wallace Wells, who, at least, has a good voice; and Mr. Lansmere, whose singing would be capital but for a bad pronunciation of his words.

FRANKFORT-ON-THE-MAINE.—Schubert's *Häuslicher Krieg* has been given with a new cast, and drawn good houses.

## DR. STERNDALÉ BENNETT AT SHEFFIELD.

(From the "Sheffield Daily Telegraph," Jan. 20.)

It has not often been the good fortune of great composers to witness the success of their works and have their hearts filled with justifiable pride at seeing the pleasure which their compositions confer on others. It must, however, be admitted that our talented and highly respected townsman, Professor W. Sterndale Bennett, is an exception, for he has often been a listener at the performance of his own compositions, and doubtless felt they were appreciated. Though Dr. Bennett has enjoyed, and still enjoys, a world-wide fame as a composer, he has shared the fate of many, and is now comparatively unknown in the town which claims him for a son. At the end of last year, when it became known that Dr. Bennett was about to visit his native town, a movement was made among the music-loving portion of the inhabitants to whom his works were known. It was then resolved with a unanimity of feeling, of which the concert of last night gave ample proof, that his visit should be signalized by the performance of some of his choicest compositions; and what gave a peculiar charm to the honour thus conferred upon the distinguished visitor was that the performers were not those who study and practise music as a source of profit but purely as a source of pleasure. The choir, which was very large, was composed of representatives of the first families in the town and neighbourhood; and from the steady manner in which the choruses were rendered, it was clear that each and all had striven to make the concert a perfect success. The principal soloists were Mrs. Parkes (soprano), Mrs. Owen (contralto), Mr. William Smith (bass), and Mr. G. Mosley (tenor). Mr. Walter Ibbotson, on whom had devolved the very arduous labour of drilling the choir, ably conducted. The orchestra, which was under the leadership of Mr. H. J. Freemantle, was very complete and included several performers from the band of Mr. Charles Hallé. Mr. P. Phillips presided at the organ.

The committee deserve the highest commendation for the arrangements, which were of the most complete description. The hall was tastefully decorated with evergreens, festooned along the walls. The front of the platform, which was considerably enlarged, was also beautifully decorated, and the words, "Welcome, Bennett," were worked in flowers on the margin. A few minutes before eight o'clock Dr. Bennett, accompanied by Mr. and Mrs. Stirling Howard, entered the hall, and his arrival was acknowledged by the audience rising *en masse*. For a second or two the reception was silently respectful, but the applause which broke forth from the orchestra was taken up by the audience, and again and again repeated. The Doctor gracefully bowed in return.

The first part of the programme consisted of the beautiful sacred cantata, *The Woman of Samaria*. The nature of the subject might have placed the composer at somewhat of a disadvantage in the display of his rare talents. The quiet plainness which pervades the work would make it monotonous were it not that it abounds in passages of transcendent and delicate beauty. The piece is constructed with masterly care, and all the music so thoroughly adapted to the spirit of the words, that the listener is entranced by the subject and the sound. The opening chorale, "Ye Christian people, now rejoice," was beautifully rendered, the voices and the instruments blending very harmoniously. Mrs. Owen sung the contralto solos with remarkably fine taste. She possesses a voice of superior quality; and though there was not the slightest attempt at display, none could fail to appreciate her performance. Of the singing of Mrs. Parkes, it is only necessary to say that the soprano solos were rendered with faultless precision. Though it is many years since the public have had the pleasure of listening to her, she seems to have still retained her love for the practice of music. With excellent taste Mr. William Smith sang the bass solos; and though a large proportion of work fell to his share, his flexible, well-cultivated voice retained its mellowness to the last note. Though the tenor soloist has little to do, the solos were creditably rendered by Mr. G. Mosley. The orchestral accompaniment throughout was given with precision, though at times there was rather an appearance of a loudness that in some measure drowned the voices. This may be accounted for by the fact that there had only been one rehearsal with the band. At the conclusion of the piece, and several times during its performance, the audience testified their appreciation by hearty applause. The second part of the programme commenced with the song,

"Down, gentle flower," which was sweetly rendered by Miss Willey, who received a well-deserved encore. The pianoforte concerto in F minor (No. 4), one of Dr. Bennett's admitted masterpieces, a very elaborate and splendid composition, was played by Miss Parkes. In the execution of this piece the lady displayed most extraordinary manipulation, and at the end was warmly applauded. The trio, "The May Queen," was sweetly sung by Mrs. Parkes, Mr. Shera (Wesley College), and Mr. Mosley. The performance closed with the masterly and beautiful overture, composed by Dr. Bennett more than thirty years ago, entitled *The Naiads*, in which the band had a favourable opportunity of displaying its quality.

We cannot conclude this notice without remarking that the whole affair was creditable to the Sheffield Amateur Musical Society and its accomplished conductor, Mr. Walter Ibbotson, and must have given unqualified satisfaction to their distinguished townsman. Though it is not to be expected from the position of the members that the public can often be gratified by their appearance, yet we feel sure that nothing would contribute more to the cultivation of high-class music in this town than their coming forward on special occasions like that of last night.

## MENDELSSOHN.

Whilst waiting for the life of Mendelssohn, which is understood to be in preparation by his son, such an anecdote as the following cannot fail to be welcome. It appeared originally in a recent number of the *Gartenlaube*, with the signature "Sch. B.," and has all the air of being authentic:—

"The object of these lines is not to speak of Mendelssohn as a composer, but to preserve from oblivion a little passage in his life; and thus to lay a late though not unavailing garland on his grave. It was in the hot summer of 1842 that he arrived at Zurich on his way from the Alps. No sooner was his name announced in the *Tageblatt* than his hotel was besieged by a crowd of the most prominent musicians and amateurs of Zurich, eager to invite him to their houses. To all, however, he returned a courteous but firm refusal. The object of his journey to Switzerland was the restoration of his health, already severely menaced; and the physicians had absolutely forbidden him all exertion or excitement. Amongst his visitors was the director of the Blind Asylum, who represented to him that some of the patients of that institution were remarkable for their musical talent, and that their songs and choruses had been received with much favour by the public; but that he was anxious for the opinion of a really competent musician, both on the abilities and the performance of his pupils. 'I have refused all other invitations,' said Mendelssohn, 'but to your blind people I will come.' And come he did. The spectacle of the sightless assembly struck him, and he addressed them in the kindest terms. Some of their compositions were then performed. Score in hand, he listened, evidently interested and touched. He was especially pleased by a chorus of more pretension than the rest. He said something in its praise, particularly commending certain passages, and then told the director that there was no doubt as to the ability of the writer—that he hoped he would go on working, and compose to words of more importance. Seeing a correction in the score, he asked whose it was: and on being told, said, laughing and in the kindest way, 'The alteration is quite right, and makes the passage more strictly correct, but it was better and more striking before;' and then, turning to the blind man, he said, 'Take care that your corrections are always improvements—a cultivated ear wants no rules, but is its own rule and measure.' At length, to complete the delight of the party—not one of whom had had the courage to ask such a favour—he himself begged permission to play them something on the piano. He sat down, and played one of those wonderful free fantasias of his, with which he used so often to enchant his friends. Imagine how the countenances of his blind hearers lighted up, when in the midst of the piece they heard him introduce the chief subject of the chorus they had just been singing! We could all of us have taken him in our arms and pressed him to our hearts! He took his leave with the warmest wishes for the success of the institution and the prosperity of the patients. None of us ever met him again, and in a few years he was removed by death; but he lives, and will live, in his splendid works, no less than in the memory and affection of those who saw and heard him.

"The blind man to whom he spoke so kindly is still an inmate of the asylum. He has preserved the chair which the composer used, as a precious relic; and calls it 'the Mendelssohn chair.'"

BOLOGNA.—A new opera, entitled *Mario*, has been produced at the Teatro Contavalli. The music, by Signor Sampieri, is pleasing, but not sufficiently attractive to counterbalance the execrable libretto, which is enough to ruin any music.

HANOVER.—The programme of the first concert of the Cathedral Choir contained compositions by Bach, Ecard, Calvisius, Homilius, Mendelssohn, and Rosenmüller.



## THE PIANOFORTE TEACHERS OF NEW YORK.

(From the "New York Weekly Review.")

That there are many is a matter of course. To count them, probably, has never been attempted, and, considering the circumstances, the attempt would be rather difficult. But we think it is not far from the truth when we estimate their number as high as three thousand, including males and females and the tuition of all branches of musical art. It need not surprise that many of these teachers have little or nothing to teach. A great many, indeed, gain their scanty living through the little piano-playing learned in their youth. Thus it is explained why we find among our foreign teachers, men who have been lawyers, merchants, ecclesiastics, and students of medicine, who, either by their own fault or that of circumstance, were interrupted in their course of studies, and compelled to seek refuge on our hospitable shores. The female teachers generally recruit themselves from the large dominion of governesses and housekeepers, not excluding a host of milliners, who do by no means object to impart lessons to beginners. But giving piano lessons is by no means restricted to foreigners. Americans are no less addicted to this delightful occupation. The training for the latter is somewhat peculiar. It commences with taking lessons on the organ (generally a reed instrument), having in view the laudable object of being able to speedily secure a situation as organist. Besides the practice on the organ, the youth studies the pianoforte for two or three years, and is then ready for the responsible task of a teacher. Strange to say, the first result of these arduous studies is not an organ or piano concert, but a composition, generally a dance or song. There is scarcely a youth of sixteen or seventeen who is not possessed with the ambition to become a composer, and who, in most instances, is ignorant of the means of satisfying it. After this first professional accomplishment, teaching commences; but as pupils are not always on hand, other occupations are resorted to. These are often of a very heterogeneous character, sometimes including the selling of cigars, real estate, musical instruments, and other wares. Some of the foreign teachers, also, indulge in this multifarious activity. Many Germans, for instance, combine with teaching the noble profession of "party playing," an occupation which begins at nine o'clock in the evening and lasts until three or four in the morning, yielding from six to ten dollars. Not always are the least talented to be found in these circles; and even from those strange places where the so-called "bar-room playing" prevails, some of our ablest and most talented musicians have sprung. One of our most amiable and best informed piano teachers, for instance—himself a distinguished pianist—made many years ago his entry in our musical world by blowing the trombone in one of our smaller theatres, because at that time his special accomplishment yielded very little to an educated musician, which he undoubtedly was.

If in the preceding lines we have chiefly referred to the inferior teaching-power of New York, we come now to the more agreeable task of mentioning those who being well schooled give full satisfaction. Of course, our concert-players, being most known, have to be first recorded, although they do not always belong to the best class of teachers.

There is, for instance, Mr. S. B. Mills, a pupil of the Leipsic Conservatory, and for about thirteen years a resident of New York. He represents the soundest and best cultivated piano technics of this country. In all branches of his special art he is well versed, and his time is chiefly devoted to teaching and playing in public.

Mr. William Mason, an American, is also a very distinguished and popular teacher. In later years he has seldom appeared in public, unless it be in the *Soirées* of chamber music, founded by himself and Mr. Theodore Thomas. His compositions for the piano are imbued with a fine artistic spirit, and distinguished by a refined artistic treatment. In this respect his works are unrivalled in this country.

Mr. Richard Hoffmann, born in England, but residing for a long time in this country, no less occupies a high position as a pianist and teacher. In the former capacity his style is not very large, but is clear, sound, intelligent, and distinguished by a very artistic quietness and modesty, which gives to it a peculiar charm, and recalls to us the excellent pianist, Charles Hallé. Mozart's genius and Mendelssohn and Stephen Heller's talents seem to suit him best, for he plays their music better than anything else.

Mr. J. N. Pattison must also be mentioned here. He is often heard in our concert-rooms, and, as a teacher, is much sought after. His technical power is by no means of a common order, as was sufficiently tested by his rendering of Henselt's concerto and other pieces. His touch, as well as his playing, might occasionally be a little warmer and more poetical. Mr. Pattison is an American whose musical education was finished in Germany.

Mr. Bernardus Boeckelmann, a native of Holland, another able teacher, is chiefly employed in the Conservatory of Mason and Thomas. He combines intelligence with energy, a justifiable ambition; and—no odyssey. He has appeared several times in public.

Mr. Ferdinand von Inten, a pupil of the Leipsic Conservatory, although only a few weeks here, has already found a great number of pupils. As a pianist he exhibits qualities which entitle him to our sympathy.

Mr. H. C. Timm is probably the oldest German pianist and teacher in this city. He is a distinguished musician, and one of our best pianists, especially for pieces which require little display of power and modern virtuosity. Although fond of the old masters, he can well appreciate all that is good and beautiful in modern writers—Schumann, for instance.

(To be continued.)

## MUSIC AT DRESDEN.

(From our youthful Correspondent.)

A long time passed since I gave you the last news of musical doings at Dresden, and many concerts took place during that time,—I must beg your pardon for waiting so long with this letter.

The principal concerts were Mr. Lauterbach's Quartett-Soirées. It is a treat to go there and hear those four artists play; there is such an unity in every nuance, such a punctuality in every passage,—the rooms are always crowded, because people knows what a beautiful concert they shall hear. By unanimous desire a second cycle of those soirées was fixed, and already announced to take place in February.

Carl Tausig's Concert took place the 8th of Dec. We may call his mechanism perfect. His performance of every piece of his programme was to be admired. Schumann's "Davidsbündler" as well as the "Toccatta" of Schumann were never yet played at a Concert here, and he had a great, merited success with those pieces. Also in peculiar respects he may be very satisfied, as his concert was very frequented. Miss Anna Mehlig (who was several times already at London) gave her concert the 28th of Dec. She verified herself in every piece she performed as a clever, solid pianiste, and all the critics expressed themselves very praising about her. In Schumann Variations (B flat) for two Pianofortes, which were also performed in that concert, Miss Mehlig was joined by Mdlle. Marie Krebs, and the public was enchanted by the performance of that number.

I have been told that your great harpist Mr. Oberthür is travelling about Germany. The public here is regretting very much that he is not coming to play here also; this winter we had opportunity to make acquaintance of this artist as composer for great orchestra, by his overture "Rubezahl" which was splendidly performed by the "Königl-Kapelle" (conducted by Mr. Krebs) in one of the first concerts of this winter (Mr. Straus's from London) and which was very favourably received by the public. The 26th of January Mdlle. Marie Krebs is going to play at the "Euterpe" at Leipzig; with Holland and Berlin, she is in correspondence for engagements.

Lortzing's opera "Undine" which was performed about 25 years ago for the first time at Hambourg, was newly produced at our theatre here. The music of this opera is not quite so significant as of Lortzing's other operas, like his charming "Zaar und Zimmermann," etc., but in continuation it makes quite an agreeable impression, being also cut as much as necessary without disturbing the progression. The principal characters were performed by: Mdlle. Haenisch, Mdlle. Krebs-Michalesi, and Messrs. Witt, Degele, Scaria and Rudolph. They all pleased very much by the good execution of their parts. Also the comic parts had a good success. But the beautiful decorations and costumes reminded me of England, were I once saw a "Ferie" and never yet till now in Undine I saw again such beautiful decorations. There is a castle, lying on the shore of a lake, at first all in sunshine, and by and by changing into moonlight; then a beautiful water palace, with crystals, corals, nymphs, the whole is splendid, and makes a grand impression. The numerous performances of the opera were always crowded. Next Thursday we shall hear this first representation of Wagner's "Meistersinger von Nürnberg." All musicians and music understanders here, are curious to know that work.

My next letter shall tell you about that and many more interesting news.

19 Januar 1869.

M. K.

CARLSRUHE.—Herr R. Wagner's *Meistersinger* was to be produced on the 21st inst.

MILAN.—Meyerbeer's *Huguenots* has been produced at the Scala. Signor Verdi was present a short time since during the performance of his *Don Carlos*. Immediately the fact was known, cries of "Viva Verdi!" "Fuori Verdi!" re-echoed from all parts of the house, but the composer declined acceding to the invitation. His *Forza del Destino* is in rehearsal.—The Carcano is closed. There is a report, however, that the manager will re-open it shortly with *Norma*, having engaged Madame Gianfredi, for the part of the erring Priestess, and that he will follow up Bellini's work by *Lucia*, in which Signora Marinoni will appear as the heroine.—Luigi Ricci's opera, *Un'Aventura di Scaramuccia*, has attracted good houses to the Santa Radegonda. It is well sung and well acted by the Signore Fumagalli, Nani, Farellio, Signori Ceresa, Altini, and Scheggi.

## PROVINCIAL.

*The Torquay Advertiser*, apropos of a concert given to-day by Mr. Charles Fowler, observes:—

"On this occasion Mr. Fowler's *Sonata-duo* for soprano and piano-forte, will be performed by Miss Bailey and the composer. This sonata has excited the liveliest interest in musical circles, as nothing of the kind has ever been attempted before. In June, 1867, it was performed in London by Mdlle. Bauermeister and Mr. Fowler, with much success, and was favourably criticized in some of the daily papers. Before this fine composition was brought before the public the idea of a sonata for voice and piano was received with much surprise. It was not thought possible that the 'vocal sonata' could be other than three ordinary songs strung together and absurdly called a sonata. Mr. Fowler, however, was not the person to make such a mistake. We believe time will prove, that a new and delightful field has been discovered for composers, as well as a charming novelty for the public. The human voice is unquestionably the most beautiful of all instruments, therefore why should it not be employed in this, the noblest form of musical composition. We hear that Mr. Fowler has finished a trio for voice, violin, and piano, and that he is at work on a quartet for three voices and the piano. Another important feature in this recital will be Weber's grand sonata in A flat."

*The Cork Examiner* enters at great length into the details of a performance of Dr. Marks' oratorio, *Gideon*. We abridge as follows:—

"The oratorio is the work Dr. Marks had to compose as an exercise for the degree of Doctor of Music at Oxford. It is short, but quite sufficient to comprehend all the essentials of sacred dramatic writing. His musical interpretation of the story is earnest and beautiful. Judging of the composition as a whole, we should be inclined to say its leading characteristic is grace. It abounds in fine harmonies, and there are in its structure many striking and original combinations. The prevailing impression it leaves is derived from the singular beauty of the melodies which are scattered through it. In the instrumentation the composer evinces a thorough knowledge of the *timbre* of the various instruments. After the performance the High Sheriff advanced accompanied by gentlemen bearing the robes of a Doctor of Music of Oxford. These were presented to Dr. Marks by Mr. Lyons, who read an address, to which the Doctor replied in suitable terms."

**WORKSOP.**—The Choral Society of this place gave a performance of the *Messiah* in the Corn Exchange, on Wednesday, which, according to the *Nottingham Express*, passed off exceedingly well.

**GLASGOW.**—About one of the recent "Saturday Evening Concerts" in the City Hall, the *North British Daily Mail* observes:—

"The artists engaged included Miss Robertine Henderson, Madame Laura Baxter, Herr Formes, and Mr. Wilbye Cooper. Herr Formes—who has been too long absent from our Glasgow concerts—received an enthusiastic reception on his re-appearance, and sang with undiminished ease and dramatic power. The strength and depth of that bass voice of his once heard can never be forgotten. The *aria buffo* from *Figaro* was perhaps the most perfectly rendered of his songs—it certainly made the greatest impression. Mr. Cooper was heard to best advantage in 'The Pilgrim of Love.' Miss Henderson's 'Robin Adair' was sung with nicely balanced delicacy and strength of expression—the result of careful and appreciative study of the hidden beauties of a ballad seldom rendered as it should be even by sopranos of a greater reputation than Miss Henderson. Madame Baxter did herself most justice in the duet, 'Over the Hawthorn Hedge.' Mr. Lambeth's half hour at the organ ere the concert commenced was as great a treat as any we enjoyed during the evening."

**NOTTINGHAM.**—The new hall of the Mechanics' Institute was opened on Tuesday week, when two concerts were given under the direction of Mr. Henry Farmer. For the morning performance, says the *Nottingham Express*,

"*Elijah* was selected. The principal vocalists were Madame Rudersdorff, Madame Patey, Madame Lemmens-Sherrington, Miss Meenan, Mr. Vernon Rigby, Herr Angyal, and Mr. Nelson Varley; and the instrumentalists were from the Royal Italian Opera. Such an array of talent has never before been brought together in Nottingham. The choral parts were sustained by the members of the Sacred Harmonic Society, who, under the leadership of Mr. Henry Farmer, have attained a degree of proficiency which will bear favourable comparison with the musical standing of any similar body in the provinces. Mr. Henry Farmer conducted the whole with extreme precision and judgment, but we did not observe that he had occasion more than once or twice to bring up any of the vocalists to the standard of time. The performance was a most creditable one, and speaks volumes for the musical

talent of the town. In the evening the concert was miscellaneous in character, and doubtless to that cause may be ascribed the fact that the attendance was so much larger than in the morning. The artists were the same as before, with the addition of Mr. Patey."

On Tuesday next Rossini's *Stabat* and another miscellaneous selection will be given in the same hall under Mr. Farmer's able direction. The artists engaged are Mdlle. Tietjens, Bauermeister, Scalchi, Bulterini, Santley, and Bevnigani.

**DUBLIN.**—A concert was given on the 26th by the University Choral Society, of which the *Irish Times* thus speaks:—

"It will be remembered that the cantata *Myra*, by Mr. John Dunne, Mus. Bac., was performed in the Exhibition Palace some two years since, and very favourably received. Last night the leading characters were sustained as follows:—Doria, Miss Clara Doria; Jenny, Miss Fennell; Myra, Miss Rosamunda Doria; Michael, Mr. Topham; and Robin by an amateur. In the first part Mr. Topham attained good success in the melodious ballad, 'She smil'd on me to-day'; and Miss Clara Doria, at the opening of the second part, sang 'Two sweethearts I have' with much grace and point. The ensuing chorus, 'When the Queen of the May is chosen,' is one of the most effective movements in the work, and was given with great spirit. Miss Rosamunda Doria sang 'Poor little, little heavy soul' with good expression, and Miss Fennell did full justice to the 'Song of the Pansy.' Mr. Topham's ballad, 'Oh! how can they who only know'; the quintet, 'How sad, when fondly dreaming'; Miss Clara Doria's ballad, 'Let us back to the sunny years,' and the final chorus, 'Hail to the hawthorn bloom of May,' were the most noticeable for beauty and successful rendering; and the composer, who conducted, was warmly congratulated at the conclusion. Lady Spencer and a party from the Viceregal Lodge, were present."

**LIVERPOOL.**—A correspondent sends us the following:—

"On Tuesday evening Miss Stott took her benefit concert at the Philharmonic Hall, where for a number of years she has been leader of the soprano chorus. The London Glee and Madrigal Union (consisting of Miss Jane Wells, Messrs. Baxter, Coutes, Land, and Lawler), and Miss Madeline Schiller, solo pianist, were engaged. Mr. Santley handsomely gave his services, as did also Mr. Hirst, organist, Mr. E. W. Thomas, and Mr. C. J. Toms. The choruses and part-songs were well executed by the members of the Philharmonic Society, especially the Swabian *volkslied*, 'Come, come Dorothy' (encored). The numbers set down to the Glee Union, although not remarkable for freshness, were pleasing to the audience. Miss Schiller gave Hummel's *Andante* in E flat major, Moscheles' 'Recollections of Ireland,' and Thalberg's 'Fantasia on Airs from *L'Etire d'Amore*,' in a very artistic manner, her touch being light, elastic, and powerful. Mr. Santley received quite an ovation on his appearance, and being in excellent voice he sang his solos with the force and vigour for which he is noted. In each of his songs he was encored. Mr. Toms and Mr. Land acted as accompanists."

## TONIC SOL-FA.

A lecture was delivered before the members of the Hackney Literary and Scientific Institution, on the 13th inst., by the Rev. John Curwen, on some views of music as an art and science suggested by the Tonic Sol-fa method of teaching it. Charles Reed, Esq., M.P., occupied the chair, and there was a crowded attendance. The lecturer commenced by propounding the doctrine of the mental effects of tones in a key. This he illustrated by Gregorian responses, by songs of Handel and others, and by well-known street cries. An important rule of Tonic Sol-fa teaching was that from the earliest stages pupils were never "propped up" by an instrument or by their teacher singing with them. Teaching was conducted entirely by pattern. A number of boys who had been trained on the system then went through several exercises. They followed their teacher's pointing in a voluntary on the modulator, including transition and the most difficult intervals. One half of them then retired, and Mr. Curwen sang a short impromptu melody, which the boys copied down by ear. The other half then re-entered the room, and sang at first sight what their companions had copied. Mr. Curwen then requested any one in the audience to write down the bass of a chant and a theme for a hymn tune. In the absence of any response, Mr. Curwen himself gave both. Two gentlemen who had learnt harmony on Tonic Sol-fa principles during their leisure evening hours then retired, and each composed a chant and a hymn-tune, adhering to the bass and theme given. In about half-an-hour they returned, and the chant and hymn-tune were sung over to the audience. Great interest was shown in these practical exhibitions of musical training, and the eagerness with which, at the lecturer's request, a popular vote on the merits of the two chants and hymn-tune was given, was especially pleasing. A vote of thanks to the chairman, followed by one to the lecturer, concluded the proceedings.—(Communicated.)

# MONDAY POPULAR CONCERTS, ST. JAMES'S HALL.

## SECOND MORNING PERFORMANCE,

THIS DAY (SATURDAY), JANUARY 30TH, 1869.

To commence at Three o'clock.

### Programme.

QUINTET, in C major, Op. 29, for two Violins, two Violas, and Violoncello—MM. JOACHIM, L. RIES, HENRY BLAGROVE, ZERBINI, and PIATTI ... .. Beethoven.  
SONG, "The Guardian Angel"—Madame OSBORNE WILLIAMS Gounod.  
SCHERZO, in B flat minor, for Pianoforte alone—Madame SCHUMANN ... .. Chopin.  
SONATA, "Il Trillo del diavolo," for Violin, with Pianoforte Accompaniment—Herr JOACHIM ... .. Tartini.  
SONG, "Faded Flowers"—Madame OSBORNE WILLIAMS ... .. Schubert.  
QUINTET, in E flat, Op. 44, for Pianoforte, two Violins, Viola, and Violoncello—Madame SCHUMANN, MM. JOACHIM, L. RIES, HENRY BLAGROVE, and PIATTI ... .. Schumann.  
CONDUCTOR - - - - - Mr. BENEDICT.

## TWELFTH CONCERT OF THE ELEVENTH SEASON, MONDAY EVENING, FEBRUARY 1ST, 1869.

To commence at Eight o'clock.

### Programme.

#### PART I.

QUARTET, in E flat, Op. 127 (posthumous), for two Violins, Viola, and Violoncello—MM. JOACHIM, L. RIES, HENRY BLAGROVE, and PIATTI ... .. Beethoven.  
SONG, "Ah! why do we love"—Miss EDITH WYNNE ... .. G. A. Macfarren.  
SONATA, for Violoncello, with Pianoforte Accompaniment (first time at the Monday Popular Concerts)—Signor PIATTI ... .. Marcello.  
NOVELLETTEN, No. 1 ... .. Schumann.  
IMPROMPTU, F minor, Op. 142 ... .. Schubert.

#### PART II.

ROMANCE, in F, for Violin, with Pianoforte Accompaniment (by desire)—Herr JOACHIM ... .. Beethoven.  
SONG, "O'er the bright flood"—Miss EDITH WYNNE ... .. Schubert.  
TRIO, in G major, for Pianoforte, Violin, and Violoncello—Madame SCHUMANN, MM. JOACHIM and PIATTI ... .. Haydn.  
CONDUCTOR - - - - - Mr. BENEDICT.

Sofa Stalls, 5s.; Balcony, 3s.; Admission, 1s. Tickets may be had of Austin, 28, Piccadilly; Keith, Frowse, & Co., 48, Cheapside; and of Chappell & Co., 50, New Bond Street.

N.B.—The Entrance to the Orchestra will, in future, be by the door in Piccadilly Place only.

### DEATH.

On the 7th inst., ANNE, relict of the late Mr. SAMUEL DEACON, Hotel Street, Leicester.

### NOTICE.

Our reviews of the first Saturday afternoon of Mr. A. Chappell's Popular Concerts, and of the very interesting performance on Monday night—when Herr Joachim led a quartet by Mozart, new to the audience of St. James's Hall, and Madame Arabella Goddard played Dussek's magnificent *Plus Ultra* sonata, for the first time these seven years—are unavoidably postponed till next week. Articles on the last Crystal Palace Concert, and other notices of general interest, are also unavoidably held over.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVIDSON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). Advertisements received as late as Three o'clock P.M. on Thursdays, but not later. Payment on delivery.

## The Musical World.

LONDON, SATURDAY, JANUARY 30, 1869.

### ABOUT ROYALTIES.

NOT the men and women who sit on thrones, but the rights to which the ancient privileges of princes have given a name. One such right singers occasionally exercise. They demand and have a proportion of the money received from the sale of certain

works. But—and here singers differ from princes—they take it, by agreement, in exchange for services rendered. Does the reader say, "All fair enough?"—We are sorry for him; because it is clear he knows not what those services are. The royalty songs are placed on the singer's list. There lies what a chorus of virtuous guardians of the public taste call "the mischief." How happy public taste should be in its guardians, they show even more than the zeal of perverts. The fuss they make lest singers should be tempted by a heavy royalty to favour an unclassical ballad is wonderful. We cannot comprehend the thing unless it be the homage paid to what is right and proper by those who indulge little weaknesses in other ways.

"Fair play is a jewel." Let us have it, then, as between publishers and singers on the one side, and their virtuous assailants on the other. Against what do these latter elevate their "most sweet voices?"—A publisher has a song to sell, and wants to find customers for it. To obtain what he wants the character of his wares must be made known. He advertises favourable opinions, if any such are to hand. But he does more. He goes to a public vocalist and says—"Become my agent in the matter of this article. Show the public what it is, and take a percentage for your trouble." "Well, to be sure! did you ever!" exclaim a score of voices; "then public taste is to be at the mercy of trade speculations, is it?" May we intimate to the "voices" that they are a little inconsistent. Mr. Colman makes mustard, and his agents carry samples of that condiment all over the land. Why is not the cry raised that the public taste for mustard runs the risk of being spoiled by the offer of an article wanting in pungency. But we have no patience to reason on this subject. Every man who has anything to sell takes similar means of making his goods known, and, in common justice, if we assail one let us assail all. We are not scrupulous, as a rule. In point of fact it may be said about English traders generally, that they approach very near the line dividing the upright from the oblique, while public opinion admiringly calls them "sharp fellows." But when the music-publisher and the singer do a little stroke of business, which, compared to many other strokes, is purity itself—"faugh! out on the spoliators of public taste." Let us have done with such a sham.

As to the injury arising from royalties, about which so many tears are shed, we say merely, that the public have full liberty of choice whether to be injured or not. They need not go to hear royalty songs, and if they do, they need not applaud them, they can even hiss them if so pleased. The remedy is in their own hands, and, as they do not use it, the inference is, the injury cried out against is a purely sentimental affair. English audiences are not made up of babies. They know their own minds, and when royalty songs offend they will be rejected. Meanwhile, the self-elected champions of taste may save their energies.

—o—

### THE "REFORMATIONS-SINFONIE" AT BRUSSELS.

THE great event at the last Popular Concert was the first performance in Brussels of the "Reformations-Sinfonie," a posthumous work of Mendelssohn's which has required no less than forty years to make its way in the world, seeing that it was composed in 1830 for a festival intended to celebrate the three-hundredth anniversary of the Confession of Augsburg. A month before that memorable date, Mendelssohn wrote from Weimar to his sister: "I will shortly send you, my dear Fanny, a copy of my symphony; I shall have it copied out here, and forward it to Leipzig (where it will perhaps be performed), with express orders to let you have it as soon as possible. Find out what is the general opinion as to the title I ought to select: 'Reformations-Sinfonie,'



'Confessions-Sinfonie,' 'Symphony for a Church Festival,' 'Children's Symphony,' or what you like." For reasons not known, the work was not brought out at the period in question, and under the influence of the circumstances which suggested it.

Two years subsequently, M. Habeneck resolved to introduce it to the patrons of the Conservatory Concerts, Paris. "I never dreamed," writes Mendelssohn, "that I should hear it for the first time in Paris," and he is highly delighted at Habeneck's having promised him seven or eight rehearsals. But an evil genius pursued the symphony, for, at the third Conservatory Concert, it was replaced by a Symphony of Onslow's. The appearance of the cholera, by which disease he was himself attacked, obliged Mendelssohn to leave Paris for London, and the "Reformations-Sinfonie," as it is called, was doomed to oblivion until after the composer's decease. Even then the world had to wait some twenty years before the heirs decided on making it public. However much their hesitation is to be regretted, it was perfectly conformable to the intentions of the illustrious composer, whose name and glory they had to keep intact. The large number of posthumous works left by Mendelssohn attests the zealous care he took to prevent the premature publication of any of his compositions; as long as he had not completely realized all he wished, the MS. remained in his portfolio. It was thus that the *Walpurgisnacht*, written in 1830, did not see the light till 1843, after having undergone important modifications. Mendelssohn himself was his own most judicious and most severe critic, and though, even as far back as 1832, he was inclined to publish the Symphony in D minor, we can understand that his subsequent opinion of it may have induced the natural guardians of his reputation to preserve so long among his papers one of the most grandiose creations in the symphonic style. The opinion of the master on his work is recorded in a letter of his, dated the 23rd April, 1841.

At that period he had conducted at the Gewandhaus Concerts J. Rietz's "Hero and Leander Overture." At the author's request, "he put the spectacles of criticism on his nose," and, while announcing to the young Düsseldorf conductor the success of his work, advised him to write a great deal and uninterruptedly. "There is," he said, "in your overture a certain spirit that I know only too well, because, in my opinion, it was the cause of my failure in the 'Reformations-Sinfonie,' but it may surely and infallibly be exorcised by constant and varied labour. Just as the French rack their brains to stilt their ideas, and render them interesting by feats of legerdemain, I think that a man may go the other extreme through a natural repugnance for this system; that he may be so apprehensive of everything piquant and exuberant that, at last, the musical thought being no longer of itself sufficiently lively and sufficiently interesting, meagreness replaces bombast; it is the contrast between the churches of the Jesuits with their thousands of gewgaws and the Calvinistic churches with their four white walls; true devotion may exist in the former as well as in the latter, but the right path is between the two. The fundamental ideas of your overture and of my 'Reformations-Sinfonie' (which possesses in this respect qualities entirely similar) are more interesting by what they signify, than in themselves and for themselves; as a matter of course, I do not pronounce in favour of the latter system alone (for that would lead to the French plan), but, on the other hand, I do not defend the former plan alone; the two ought to be combined and blended."

All those persons who were present at the last Popular Concert will protest, or, rather, did protest, by their applause, against this verdict, too interested to be impartial. Now that the Symphony in D minor has made the round of Europe, and been everywhere enthusiastically received, we ought to feel deeply grateful to Dr. C. Mendelssohn, the composer's eldest son, for

having overcome the conscientious scruples, which, until lately, prevented him from thus consecrating anew the immortality of his father. He felt that, thanks to the progress recently made in the musical education of the public, composers of real merit no longer require, for the purpose of enlisting public sympathy, to present their ideas in a piquant form; to season with witty remarks their virile and severe eloquence. In 1832, the Symphony in D minor might possibly have appeared meagre to the amateurs of the Conservatory, for whom Beethoven's Pianoforte Concerto in G was then a novelty. But what Mendelssohn would have found much more difficult to imagine, than a performance of his work at Paris in the small "Salle des Concerts," would have been the exhumation, thirty years after his death, of this "failure;" his apotheosis in the immense amphitheatre of the Cirque Napoleon; and the enthusiasm with which thousands of spectators encored the least "piquant" of his *Scherzos*. At Brussels, as at Paris, the Calvinistic austerity, in fact, which pervades the whole work, struck everyone by its grand character, but no one as far as we are aware, thought of regretting that Mendelssohn did not add a little Jesuitical tinsel to Luther's sublime chorale.—*Le Guide Musical*.

#### THE MUSICAL PITCH.

To the Editor of the "Musical World."

SIR,—The numerous letters which have recently appeared upon the subject of Musical Pitch have had the effect of awakening manifest interest amongst the musical profession generally.

It has ever been my opinion that the pitch has been unnecessarily high, and that the disadvantages arising therefrom required a proper spirit of enquiry towards its being at once modified. I have consulted two of the principal leading pianoforte makers, viz., Messrs. Erard and Collard, from whom I have learnt with satisfaction that they are unanimously of opinion as to the desirability of adopting a lower pitch. Messrs. Broadwood have also declared that they have no objection to the change.

With regard to my own instrument (the harp), I feel convinced that it will prove to be a great benefit gained in its favour, by avoiding the occasional necessity of raising it beyond its natural power of tension.—I am, Sir, yours obediently,  
T. H. WRIGHT.

#### MR. HENRY LESLIE'S CONCERTS.

Mr. Henry Leslie begins his season on Thursday next. As usual the prospectus he has put forth is full of interest. At the four orchestral concerts, the following works or selections from them will be given: Beethoven's Mass in C; Mendelssohn's music to *A Midsummer Night's Dream*; Mozart's *Vesperæ di Dominica*; Cherubini's *Inclina Domine*; Beethoven's Choral Fantasia; the music to *Antigone* and *Edipus*; Gounod's *Messe Solennelle*; Schubert's Mass in E flat; Beethoven's *Ruins of Athens*, and Bach's Mass in B minor. If only a moiety of these are actually produced, the subscribers will have occasion to be satisfied. The choral concerts will be of the character to which lovers of part-music are so well and pleasantly accustomed. Mr. Leslie deserves all possible success for his excellent plan of campaign.

#### ROYAL ACADEMY OF MUSIC.

The students' concert given in Tenterden Street, on Thursday evening, was more than usually interesting to the friends of the institution. Misses Greenaway, Lanham, Severn, and Marion Severn, were the solo vocalists. The instrumentalists were Miss Waite, a pianist of 14 years, who played a *rondo* by Mozart exceedingly well; Miss Field and Miss Townshend, who showed their proficiency in Moscheles' duet for two pianofortes, "Homage to Handel;" Mr. Kemp, whose performance of a brilliant pianoforte piece by Hans Seeling obtained well deserved applause; and Mr. Shakespere (King's scholar), who played a remarkably clever trio (of his own composition), for pianoforte, violin, and violoncello, ably assisted by Messrs. Morley and Aylward.

The vocal concerted pieces were a madrigal, by Giacomo Converso (1580), and Mendelssohn's familiar part-song, "O hills, O vales of pleasure," which, though taken too slowly, was well sung by the choir. Miss Linda Scates and Mr. Kemp accompanied the vocal music on the pianoforte, and Mr. Petit was conductor.

BREMEN.—Herr Conradi's comic opera, *Das schönste Mädchen*, has been produced here, and, though not particularly well rendered, has proved successful.

## LONDON BALLAD CONCERTS.

The fourth of these popular and well managed entertainments took place on Wednesday in St. James's Hall. There was the usual large attendance, and the performances appeared to give the usual unqualified satisfaction. The "old songs" in the programme were nearly all old favourites—instance, Kelly's "Woodpecker tapping" (Mr. Montem Smith), "Auld Robin Gray" (Miss Wynne, recalled), Haydn's "Spirit Song" (Miss Elton, recalled), Braham's "Death of Nelson" (Mr. Nelson Varley, twice recalled), "Call'er Herrin'" (Madame Dolby), Boyce's "Hearts of Oak" (Mr. Patey), and Bishop's "Tell me, my heart" (Miss Wynne, encored). All these were sung in a fashion which the singers' names sufficiently indicate. Of the new compositions we may mention Virginia Gabriel's "When the pale moon" (Madame Dolby), Sullivan's "Troubadour," a capital song, likely to be extensively popular, Molloy's "The Gleaners" (Miss Wynne), and Benedict's elegant "Thoughts of me" (Madame Sherrington). Madame Arabella Goddard was again the pianist; she played Handel's "Harmonious Blacksmith," and Benedict's "Where the bee sucks," both of which she was called upon to repeat. In lieu of the last (first encore not accepted) the fair artist gave "Home, sweet Home," with all her accustomed brilliancy and effect.

## Odd Thoughts.

The following story, though abridged, reads very like Barnum. It appears at full length in *Watson's Art Journal*:—

"Jenny Lind gave a concert at Washington, and sent polite invitations to the President and many distinguished members of Congress. The second part of the concert was opened by Jenny with 'Hail, Columbia.' At the close of the first verse, Webster's patriotism boiled over; he could sit no longer; and rising, like Olympian Jove, he added his deep sonorous bass voice to the chorus; and, I venture to say, never in the whole course of her career did she ever hear or receive one half of the applause as that with which her song and Webster's chorus was greeted. Mrs. Webster kept tugging at his coat-tail to make him sit down or stop singing, but it was of no earthly use, and at the close of each verse Webster joined in, and it was hard to say whether Jenny Lind, Webster, or the audience were the most delighted. I have seen Rubini, Lablache, and the two Grisis on the stage at one time, but such a happy conjunction in the national air of 'Hail, Columbia,' as Jenny Lind's treble and Daniel Webster's bass, we shall never see or hear again. At the close of the air Mr. Webster rose with his hat in his hand, and made her such a bow as Chesterfield would have deemed a fortune for his son. Jenny Lind courtesied to the floor; the audience applauded to the very echo; Webster bowed again; Miss Lind re-courtesied, the house re-applauded, and this was repeated nine times, or 'I'm a villain else.'"

GETTING up concerts in Ireland must be pleasant work. Lately the Mayor of Waterford and some fellow-deputationists went about soliciting patronage, and had a jolly time of it, as the following extracts from their report to the committee show:—

"Your deputation then proceeded to Milford House, the residence of William Malcomson, Esq., where we were received with what we may justly term a *cead mille failthe*. . . . Your deputation was then about moving on, having done so well in a financial point of view, and having also partaken of refreshments from Mrs. Malcomson, when Mr. Malcomson stated that we should not leave without luncheon. We said we had a long distance to go yet, and could not remain; but he observed that the horses were removed from our vehicle, and were getting fed. This left us no alternative—stop we should—and the result was, that in a few minutes we were introduced into the dining-room, where was prepared for us a sumptuous and elegant luncheon, Mr. Malcomson himself presiding. Your committee next proceeded to the seat of George Malcomson, Esq., J.P., who received us with his usual kindness and hospitality—the latter, however, we were forced to decline."

It is pretty clear that his worship and company did their duty towards Mr. William Malcomson's "sumptuous and elegant luncheon."

Our readers will remember a strange story of Miss Minnie Hauck and the wounded man on a railway track. *Après* of it *Watson's Art Journal* has the following:—

"On first perusing this thrilling page in Miss Hauck's career, we soliloquized:—'Barnum out barnumed the Yankee showman has reached Paris;' but, curiously enough, just as we concluded the last paragraph, a communication reached us from the Chief of the identical tribe in question (renewing his subscription), alluding to the report and corroborating it in every particular. Our duty, then, to art, to Miss Hauck as its disciple, to M. Jérôme as its protector, to the valiant Chief our

respected subscriber (and we do sincerely respect our subscribers), to a discriminating public, and to our own precious selves, compels us to print the article, with nothing extenuated, and naught set down in malice, just as we find it in the French journal."

THE Censor General—we mean *Fun*—has the following elegant sentence in his last:—"Photography is an art that is making such rapid strides that it is most interesting to look over the 'Year Book of Photography' and note its progress." Apart from euphony, what does the "its" refer to—photography or the year book?

WE have lately given some gems of American criticism. Here is one from the English provinces:—

"A German musical critic once described a trio in Cherubini's quartet in E flat as 'like a diamond when you shake it;' and we think we may borrow the metaphor to pourtray the brilliancy which was produced by the renderings of the quartet, 'Cast thy burden upon the Lord;' the trio, 'Lift thine eyes to the mountains;' and the air, 'Oh rest in the Lord.'"

The most recent specimen of revivalist literature is from the pen of Mr. William Weaver, "the converted clown," who was convicted some years ago of bigamy. Here is the first verse:—

"I've given my heart to Jesus,  
And mean to keep it so!  
If the Devil wants to have it all,  
I'll tell him—'Not for Joe.'"

And so through other five verses, "Not for Joe" is the refrain. The last is, perhaps, the most extraordinary:—

"Lord, give me strength to fight,  
And battle every foe;  
If tempted to forsake my God,  
To cry out—'Not for Joe.'"

MIDLE. CLARA VANDELEUR gave an evening concert at the West-end Lecture Hall, Hammersmith, on January 5th, when she was assisted by Miss Rebecca Isaacs, Mesdames Franklin, Clifden, and Henriette Vandeleur, Messrs. Adams, Smithson, and Hanby (pupil of Adam of the Conservatoire, Paris). "Miss Vandeleur's fine contralto voice," says the *Kensington News* of Jan. 16, "was heard to great advantage in 'Ye Maidens,' from *Dimora*, and Miss Rebecca Isaacs delighted the audience by her artistic rendering of the 'Meeting of the Waters.' The programme also included Thalberg's 'Home, sweet Home,' played by Miss H. Vandeleur, and songs by Messrs. Adams and Hanby, which were duly appreciated by a select audience."

A NEW CANTATA.—The members of the Westbourne Vocal Society gave a *soirée*, on Monday evening, at the Architectural Gallery, Conduit Street, which was largely attended. The first part of the musical programme consisted of a cantata, entitled *God is Love*, the words selected from Keble, Osler, Bonar, Heber, Waring, Dr. Waller of Dublin, Tomkins, Bakewell, &c.; the music by Mrs. Joseph Robinson, wife of the well-known Dublin vocal professor. The prelude is put together in a musician-like manner, and was well played on the piano-forte by Madame Leupold in conjunction with Mr. J. F. Goodban. It leads into a chorus, "New every morning is the Love," followed by "A Child's Prayer," well sung by Miss Anna Jewell. Next comes a chorus, commencing in the key of C, "Worship, honour, glory, blessing," followed by a baritone solo and chorus, "Life nor death shall us disaveer," of which Herr Stepan made all that was possible. After a contralto solo, "Cling to the Crucified," sung by Miss Lindo with much feeling, comes a chorus, "Herein is Love," followed by a soprano solo, "In the hour of trial," the words a translation of a well-known Latin hymn. The last was well sung by Madame Leupold's pupil, Miss Tourrier. It is one of the most melodious songs in the work, and was received with much applause. The harp accompaniment by Mr. John Cheshire, in conjunction with the harmonium, told with pleasing effect. Next comes "A heavenward march," one of the most effective pieces in the cantata, leading to a telling chorus founded on a verse of the 148th Psalm. A tenor solo, a recitative, "Who are these?" precedes a Chorus of Angels, "Rest in the Lord." The trio for female voices, "The meeting place," reminds us of Mendelssohn's "Lift thine eyes." It was delicately sung by the pupils of Madame Leupold and encored, as was also the tenor recitative following, "Watchers of the weary night." A chorus, "Worship, honour, power, blessing," concludes the work. The choruses were well sung. The second part of the *soirée* consisted of a miscellaneous selection for piano-forte. (From a Correspondent.)

DRESDEN.—During the year just past, two novelties were produced at the Royal Opera-house: Herr Holstein's *Haidenachti*, and Signor Verdi's *Ballo in Maschera*. The revivals were: Gluck's *Alceste* and *Orpheus*; Mozart's *Entführung*; and Marchner's *Hans Heiling*.

## PAREPA-ROSA VERSUS A VERMONT PREACHER.

The gallant tilt of Madame Parepa-Rosa against certain Western clergymen has been duly chronicled in the columns of this paper, and we have now the pleasure of recording a still prettier fight between the same estimable lady and a reverend bigot in New England. Madame Rosa and her *troupe* were engaged to give due solemnity and glory to the opening of a new "opera-house" at Rutland, Vermont, on the 29th of December. The occasion, for such a town, was indeed a grand one. The people all bestirred themselves; fashion got out its richest garments, and there were "dedication odes" and such things printed in gold on cream-laid paper. A clergyman of the town took alarm at the arrival of the profane play-actors; and in opposition to the concert started a prayer meeting on the same evening, remarking from the pulpit on the previous Sunday that "it would be of the greatest interest to him to see who of his people stayed away from the meeting," and that concerts and operas were no better than snares of the Evil One. Pulpit prose not being eloquent enough for the expression of his feelings, he gave vent to a poem in a local newspaper, in which he drew a forcible contrast between "Parepa's Concert and the Marriage Supper of the Lamb," and asked, anon the wedding robe—

Is that garment e'er worn  
Of pleasures of earth,  
Of scenes at the theatre,  
Or in halls of mirth?  
No, no! that endless concert,  
Of artists, whose fame,  
Time's trumpets, are, ever, too base,  
To utter their name;

Whose sweet songs and whose singing,  
Far richer shall be,  
Than Parepas e'er sing, with  
Their best melody;  
That concert of happiness  
None ever partake  
Who forsake not all, ALL, here  
For Jesus sake.

For the evening of the second concert, the "sweet Pilgrim singer," Mr. Philip Phillips, was announced in an opposition entertainment at the Methodist church. We have not heard the result of this interesting rivalry, but we have no doubt that Madame Rosa survives.—*New York Tribune*.

## THE BOSTON MAMMOTH JUBILEE.

A correspondent of the *New York Times* gives some particulars of this very "tall" affair. He says:—

"In the first place, the 'affair' is to be called 'the Mammoth Musical Jubilee,' and is to commemorate the return of peace. It is to be given about the middle of June, and will continue for nearly, if not quite, a week. For its accommodation a building is to be put up on Boston Common, spacious enough to accommodate 50,000 auditors, a chorus of 10,000, and an orchestra of 1,000. I am enabled to give an idea of the programme. The school children of the city, forming a choir of 20,000 or so, will begin the great concert by singing 'Hail, Columbia,' accompanied by the orchestra of 10,000, and, moreover, by the ringing of bells, firing of cannon, &c., by electricity, from the *conductive* desk. This, if successful, cannot fail to be a brilliant opening indeed. One day is to be devoted to oratorio choruses, such as 'The Heavens are Telling,' Haydn; 'See the Conquering Hero Comes,' Handel; 'Hallelujah,' Handel; 'Thanks be to God,' Mendelssohn. It is also proposed to produce the ninth symphony, popularly known as the Choral Symphony of Beethoven. This is considered the greatest undertaking of all. Then another day is to be given up to the production of the works, which it is expected will be contributed by living musicians of note. There will be patriotic singing, and a good deal of instrumental music.

"I understand that all the great people of the city and the State encourage the enterprise. Singers for the chorus and players are to be invited from all parts of the United States, and an agent is to be at once sent to Europe to request the presence of all the great living composers—Auber, Wagner, Verdi, &c., and to induce each of them to contribute a piece for the show. Then, in order to add additional brilliancy to the occasion, the President of the United States, the members of his Cabinet, the Governor of each and every State in the Union, every officer of the army and navy of any sort of note, and distinguished people generally in America and beyond the borders too, are to receive personal invitations to be present.

"Those charged with the arrangements have gone to work in the right way. A guarantee fund of 150,000 dols. is to be subscribed, and there is to be plenty of money to carry the work out. I understand that the principal hotels have already subscribed 1,000 dols. each, and many of those who have been consulted regarding the enterprise, have subscribed sums varying from 1,000 dols. to 100 dols. each. The price of season tickets, with reserved seats, admitting three, has been fixed at 100 dols. each."

Mr. Bowley, you're wanted. Are we to be beaten thus?

**FEET.**—Herr Adelburg's opera, *Zrinyi*, has been given five times at the Nationaltheater.

**GENOA.**—*Lucrezia Borgia* has been produced at the Carlo Felice with Signora Penco, Signori Graziani and Pandolfini. The ballet of *Anna di Masovia*, the last written by the late Signor Rota, is in rehearsal, and will shortly be produced.

## WAIFS.

Madame Arabella Goddard has announced a second pianoforte recital, at Brighton, to take place on Wednesday afternoon, February 3rd. Her programme is rich in variety of interest. It commences with the sonata in E flat, Op. 27 (companion of the well-known "Moonlight Sonata"). To this succeeds a group of pieces from the old masters—consisting of a study in A minor by Steibelt, a fugue in F major from one of the *Suites de Pièces* of Handel, and a prelude and fugue in D major, by J. Sebastian Bach (not included in the celebrated "48"). Another group of pieces from more modern masters follows, including Mendelssohn's "Rivulet," Chopin's *Nocturne* in B, and "The Fountain"—No. 3 of W. Sterndale Bennett's *Three Musical Sketches*. The second part is to commence with Dussek's magnificent *Plus Ultra* sonata, and to end with a new fantasia on airs from *Der Freischütz*, composed expressly for Madame Goddard by Mr. Benedict.

The musical critic of the *Morning Star* (Wednesday, Jan. 27) speaks as follows about Madame Arabella Goddard's performance of Dussek's sonata, *Plus Ultra*, at the Monday Popular Concert of January 26:—

"Madame Arabella Goddard's re-appearance as the pianist of the night was another agreeable feature of the last Monday's programme. The 'Pearl of Pianists' brought forward for the third time Dussek's sonata in A flat, called in France *Le Retour à Paris*, and known in England as *Plus Ultra*. How well! professed to carry mechanical difficulty to its utmost limit in his *Ne plus ultra* sonata, with the variations on 'Life let us cherish,' and how Dussek's London publisher, considering that *Le Retour à Paris* was a yet more difficult piece, re-christened it accordingly for the English market, is a story too familiar to need repetition, were it not that the recapitulation naturally suggests appreciation of that indomitable ability which enables Madame Goddard to deal with this extraordinarily exacting work precisely as if it were an easily flowing 'drawing-room piece,' which, making no strong demands upon its performer's executive power, leaves her at full liberty to devote attention to the more genial dictates of taste and feeling. That Madame Goddard does so deal with pianoforte works of colossal proportions has been proved an infinite number of times; and the delightfully quiet ease with which one portion after another of a piece which under some treatment would become a mere exhibition of manual dexterity was clearly set forth, its attractive points displayed to the best advantage, and its difficulties surmounted without the slightest attempt at display, was simply one more demonstration of her transcendent superiority, not merely as a perfect mistress of the key-board, but as an interpretative artist of the noblest powers."

M. Faure has been seriously ill.

The Grand Theatre at Nantes has got into difficulties and is shut up.

M. and Madame Jaell have been playing with success at Strasbourg.

Mdlle. Orgeni will make her *début* at the Lyrique as Violetta (*La Traviata*).

M. Auber has written a new "*Salutaris*" for chorus with harp accompaniment.

Madame Schumann plays to-day at the Saturday Popular Concerts, and again on Monday evening next.

According to *La France Musicale*, Mdlle. Ilma de Muraka's first appearance at the Italiens (as Lucia) was a triumph.

Viscount Arthur Kalkbrenner, son of the celebrated pianist, and himself a musician, died suddenly on Tuesday last.

The *New Orleans Crescent* describes a terrible "sneeze" of some one at the Academy of Music in that city, which so frightened the audience that numbers left for fear it should be repeated.

The Abbate Franz Liszt is at present at Weimar, and intends prolonging his visit till April. The Grand-Duke has placed a splendidly furnished suite of apartments at his disposal.

Herr Richard Wagner is expected in Paris for the Conservatoire concerts, at which his *Marche Religieuse* is to be performed. Rumour hath it that he will also superintend the rehearsals of *Rienzi*.

The last Concert Populaire programme was this:—Symphony (No. 43), Haydn; *Andante*, F. Schubert; Symphony in B flat, Beethoven; Concerto in E major for violin, Vieuxtemps; Overture to *Rienzi*, Wagner.

Mr. Jules Benedict has composed a new Italian cavatina for Mr. Vernon Rigby. If it equals in excellence his last romance, "Nella da te bell' angelo," a very welcome addition will be rendered to the *répertoire* of tenor singers.

M. Maurice Strakosch has purchased Rossini's *Petite Messe* from the composer's widow. *Le Ménestrel* says that the *impresario* contemplates having it performed on the same day, and, as far as possible, at the same hour, in all the capitals of both worlds. The idea has, doubtless, struck the vivacious French imagination hugely.



The Rev. Cummings (brother of Mr. W. H. Cummings) has obtained a minor canonry in Bristol Cathedral by competition. The reverend gentleman is an excellent musician, and will, in a special sense, be "the right man in the right place."

An amateur dramatic entertainment in aid of the funds of Mary's Hospital was given on Thursday evening at the Queen's Concert-rooms, Banover Square, by the resident medical officers and students. The programme included the farce of *The Turkish Bath* and the burlesque of *The Miller and his Men*.

A temporary organ is being completed and tuned to the French pitch by Bryceon & Co. for St. James's Hall, pending the construction of an electric organ, to be supported over the back seats of the orchestra, so as to occupy no space upon it, and also to follow the same concave form as regards frontage.

A Massachusetts physiologist asserts that there are no fine singers who use tobacco. It is proved in the dissecting-room, he claims, that tobacco injures the voice. [Mario, Sims Reeves, Lablache, Tamburini, Ronconi, etc., all smoked, or snuffed, or both—so even now does J. L. Hutton. Braham the elder did neither that I know of. Incledon chawed.—A. S. S.]

The Plymouth Amateur Vocal Association will give its last concert for the season on Feb. 3rd, when Rossini's *Stabat Mater* will be performed, under the direction of Arthur Cottman, Esq., hon. conductor. Madame Lancia, Miss Henderson, Mr. Alfred Baylis, and Mr. Lewis Thomas are announced as principals. Plymouth is fortunate in having such a spirited body of amateurs.

The new Opera-house at Vienna has been subjected to an ordeal about which some slight anxiety was felt. A rehearsal with full band was held in it the other day, a number of competent judges being present to decide on its acoustic qualities. Herr Hrabanek commenced the proceedings by singing a song from *Das Nachtlager*; then came Madame Will with one from *Robert*; and, lastly, Herr Walter gave one from *Die Zauberflöte*. The voices sounded clear and pure, and completely filled the large edifice.

We cite the subjoined, without translating it, from the London *International*, premising that we do not, cannot believe a word of it:—

"Madame Rossini aurait refusé de payer la location provisoire du caveau où est déposé son mari. L'Alboni aurait offert, et l'on aurait accepté, celui où est déposé son mari, comte Pepoli!" E. DELLA ROCCA."

"E. della Rocca" (the Jules Janin of Leicester Square) must accept the undivided responsibility of this—well, *canard*.

The *Brighton Guardian* says of Mr. Herbert Bond:—

"This rising young artist, the son of Mr. J. C. Bond, Montpellier Road, has been fulfilling an engagement in Scotland with Mr. H. Corri's opera company. The leading papers of the chief towns are unanimous in praise of Mr. Bond's performances. The *Glasgow Daily Review* says his *Nemorino* (*L'Elisir*) was 'an excellent performance.' Mr. Bond was encored twice and was also encored in a duet with Mdlle. Gillies in the second act. The same journal says of Mr. Bond's performance of *Fra Diavolo* that 'Apart from his merit as a vocalist, his quiet gentlemanly acting is pleasant to see. All his action is in good taste and keeping.' The *Scotsman*, a high authority, says his *Lionel* 'was a very decided success; he looked, acted, and sung the character thoroughly well. The excellence of his *mezzo voce*, and the extremely distinct articulation of his words merit special commendation.' His *Fra Diavolo* is also commended."

A correspondent of the *Daily News* calls attention to the condition of the organ in St. Paul's Cathedral. He observes:—

"The organ, by abruptly ceasing to speak, has on many occasions caused much mortification to the organist, annoyance to the choir, and great disappointment to the congregation. Many of the most important services during the last four years have been sadly marred. Take two notable recent incidents. At the funeral of the late dean, and on Christmas-day last, when the new dean entered on his duty, the organ suddenly and entirely stopped, thus disconcerting the whole musical service. The organ is a very fine and perfect instrument—the organist one of our most skillful and talented musicians. Then where rests the blame? I am sure, sir, you will agree with me that the simple and beautiful services of our Church, consecrated by centuries of devotional feeling, should be performed with decency and solemnity in our metropolitan cathedral, and I would earnestly appeal, through you, to the proper authorities, to remove at once an annoyance which baffles and frustrates the excellent arrangements of the zealous and talented successor, the sub-dean of the cathedral, and lowers the whole character of the service. I would add that the organ again broke down on Sunday in the Nicene Creed, and was not used at all in the afternoon service."

This is simply disgraceful. The noble instrument ought never to have been removed from where it was first placed, and would have been better if let alone altogether.

A NEW BASS.—Mr. Joseph Lander will make his first appearance, under Mr. G. W. Martin's direction, on Wednesday next at Exeter Hall in *Judas Maccabeus*. Mr. Lander is said to possess a voice of fine quality and of extraordinary compass.

The *Telegraph's* Paris correspondent gives the following account of an amusing incident at the Grand Opera:—

"On Friday evening the Emperor and Empress went to the Opera to hear the *Huguenots*. A strange night it was. The Emperor had expressed a wish to hear Mdlle. Sass and Faure, but being confined by influenza, they were unable to obey the Imperial command; so Mdlle. Julia Hisson had to perform the part of Valentine, and Caron that of Nevers, Maurel, who had taken Faure's place for the last two nights, being suddenly laid up. Caron, in doffing the doublet of Nevers, left his own character, that of the Seigneur de Thoré to be performed as it best might by the leader of the chorus! The comedy of errors was not yet complete. During the representation a draught from the side scenes suddenly set Messrs. Colin and Caron sneezing and coughing. This fresh mishap put the manager, M. Perrin, at his wit's end. What was to be done? First of all, the chief dresser was ordered to prepare another set of costumes, and urgent messages were despatched to different quarters. The tenor Morère, and Castlemary, the baritone, kindly responded to the appeal, and soon appeared equipped as Raoul and Nevers. The former had his trouble for nothing, for Colin managed somehow to come forward and get through his part without sneezing; but Caron, who was quite *hors de combat*, drove home as quickly as he could. It is not considered etiquette, when a sovereign is present, for the stage-manager to come forward and explain matters; so, when the curtain rose upon the fourth act, great hilarity was caused in the house by the appearance of a tall, red-haired Nevers, instead of the short, seigneur who had married Valentine a quarter of an hour before. The Emperor laughed as heartily as the rest, although the First Chamberlain, M. de la Ferrière, had informed his Majesty of what had happened, and the Empress disappeared more than ever behind a large Japanese fan; indeed she was throughout the evening so hidden from public gaze that Paris journalists would this time have had more excuse for mistaking the colour of her toilette than they usually have."

We take the following bits of Paris gossip from our excellent contemporary the *Continental Gazette*:—

"A foreign power—a female one—has offered the irresistible tenor, Capoul, an engagement for two years under the following conditions:—That he is to be paid 30,000fr. a month; that the funds are to be deposited in one of the safest banking houses in this capital—a bank without too many cashiers; and that the damages caused to the opera by his withdrawal shall be paid by the said ladylike power. Tenors have to thank heaven 'that they are not like other men,' like baritones for instance, who are only tenors, that could not grow up to seed."

"A celebrated actress, a little time ago, fancied she ought to visit the Grande Chartreuse, to which convent, men being only admitted, she repaired in the quietest gentleman's suit she had in her stage properties. She was perfectly metamorphosed, and having acquired considerable calm, after long habit, in Poole trousers, short jackets, and a stick, she had just boldly passed the entrance railings, when a very ill-favoured *chartreux* whispered her name, adding, '*Dites donc*.' No one knows how impressive this is to a boulevard ear. She looked up, and recognized—an old *habitué* of clubs and cafés, who, after long acquaintance with her, had had enough of the vanities of this world. With a most indignant gesture he now imposed silence on her, which the actress did not break till she got back to Paris, where the retreat of missing Comte P—— is now known."

"There are no limits to the enthusiasm of the Russians. At the annual meeting of the Imperial Academy of Medicine, lately held at St. Petersburg, Mdlle. Pauline Lucca, whose presence had not been noticed before the close of the meeting, was, amidst the applause of the crowd, carried in triumph to her carriage by the students."

"The Viscount Fernand de Beaufranchet has just completed the partition of an opera in five acts. This aristocratic composer is the grandson of the Comte de Barral, and allied to the Beauharnais family."

"It is anticipated that Mdlle. Nilsson will visit Scotland at the close of the London operatic season."

ROTTERDAM.—The German Operatic Company have given performances of *Lucia*, *Martha*, M. Gounod's *Faust*, and *Les Huguenots*. Mad. Kainz-Prause is the principal *prima donna*. Madame Clara Schumann played at the third concert of the "Eruditio Musica" Society. The pieces selected by her were: C minor Concerto, Beethoven; "Arabesken," Schumann; and "Impromptu" (Op. 142, No. 4), Schubert.

MUNICH.—The first performance of Gluck's *Iphigenie in Aulis*, as arranged by Herr R. Wagner, crammed the house in every part. Mmes. Stehle, Diez, Herren Kindermann and Vogl, were liberally applauded. The scenery, by Herren Quaglio and Döll is very fine.—Mdlle. Gungl has appeared successfully in Herr R. Wagner's *Fliegender Holländer*.

**LEIRISC**—(From a Correspondent).—At the thirteenth Gewandhaus Concert, Herr de Ahna played the first movement of Joachim's Hungarian Concerto, and a Romance by Beethoven. Madame Peschka-Leutner, Mdle. Börs, and Herr Ehrke, were encored in the finale of the first act of Weber's *Euryanthe*. Madame Peschka-Leutner was also much applauded in Beethoven's *scena and aria*, "Ah, Perfido!" The concert began with Cherubini's overture to *Les Abencerrages*, and concluded with Beethoven's C minor Symphony.—The programme of the first Soirée for Chamber Music comprised: Clarinet Quintet, Mozart; Pianoforte Quintet, Beethoven; and Ottet (Op. 166), Schumann.—At the forty-fifth Chamber Music Entertainment, the pieces performed were: Stringed Quartet in C major, Mozart; "Violoncello-Stücke," S. Bach; Songs, Schubert and Schumann; and Stringed Quartet in A minor, Schumann.

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